Great News for Theater-goers. (4) II

Cole Porter has come up with another musical Comedy entitled "Can-Can" - Having opened in Philadelphia, ~~the Musical~~ "Can-Can" is now in Boston and will be in New York within a month. Although this show may not reach the sure-fire proportions of some of Cole Porter's gems, it certainly comes up to the high standard he has set for himself.

"Can-Can," in all local billing and advertising, highlights Porter with Abe Burrows, who wrote the book and has done a bangup directorial job, second. That's as it should be. Porter, a man who knows his Paris almost as well as he knows New York, has been working on this one two years (since "Out of This World"), and has come up with a terrific job, although his score is more in common with some of his earlier hits. ~~It's not easy to pick contenders.~~ His lyrics are, as usual, of major importance with plenty of Gallic spice and flavor. It seems rather evident that he must have given Burrows some advice on the book, too.

The cast does not have a single name that might be called big box-office here but it's ~~top drawer~~ throughout. The almost certain sensation should be ~~Lilo~~, gal from the Paris musical halls, who does a fabulous job as Pistache, not-too-fussy femme who runs a Parisian night club where the famous can-can (t[redacted]) is featured. She can sing and act and has a most magnetic personality. About the only fault that might be brought against her is that her French (and very charming) accent makes it difficult to understand some of the worthier Porter lyrics.

assets.

"Can-Can," surprisingly enough, is not overboard on dancing. To be sure, the song from which the title is derived is done several times, and very well, ~~unless one wants to be captious and suggest that even French gals weren't displaying as much bare flesh in those fin de siecle days~~. There is only one ballet, a good one. Michael Kidd is the choreographer. Jo Mielziner has supplied a number of truly memorable sets, including a roof-top vista, several cabarets, street scenes and courtrooms. ~~Motley~~'s costumes here play a more than usually vital part. Conductor Pembroke Davenport merits full credit for his direction of the Porter score.

A real, and a rather unexpected feature, however, is the lusty, flavorsome humor of the Burrows libretto. Act II rises above Act I in this respect, with a very funny duel scene and some grand studio fooling. But there are plenty of potentialities in Act I, too.

excellent

This looks like another Porter

Great Come [redacted] Day.

5

BY WAY OF REPORT

I. Nothing but regal treatment will be accorded "Julius Caesar", a new PRODUCTION by Metro-Goldwyn-Mayer. Last week it was learned that the studio's adaptation of the Shakespearean drama is headed for the Booth Theater in New York, where it is slated to have its world premier this summer, possibly in June.

For the record, "Julius Caesar" - it runs two hours and one minute - has been given unstinting production treatment. Joseph Mankiewicz directed; John Houseman produced, and an impcsing cast carried out their orders. Included are Louis Calhern in the title role; Marlon Brando as Mark Antony; Greer Garson as Calpurnia; John Gielgud, Cassius; James Mason, Brutus; Deborah Kerr, Portia and Edmond O'Brien, Casca.

II. Lloyd C. Douglas' "The Robe" is now definitely before the Technicolor cameras of 20th Century Fox, with a cast headed by Richard Burton as Marcellus; Jean Simmons as Diana; Victor Mature as Demetrius; Jeff Morrow as Paulus; Dean Jagger as Justus,; Jay Robinson as Caligula; and Betta St. John as Miriam.

The story concerns the transformation of a dedicated pagan after crucifying Christ and winning His robe in a dice game. The script by Phillip Dunne is faithful to Douglas' original and gives the impression that nothing has been left out.

As of the first of this year,"The Robe" has sold over 2,000,000 copies in this country alone. It still shows up every now and then on the best-seller lists. It has also been translated into eighteen foreign languages. With its tremendous book sale, "The Robe" has the largest potential audience in THE HISTORY OF MOTION PICTURES!!

If this Isn't LOVE